

1:30 - 3:10

S H O C H I K U

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KABUKI COMEDY

"TOHKAI DOHCHU HIZAKURIGE"

(Walking Tour from Yedo to Kyoto)

Nine Scenes

Written by Ichiku Jupeisha

and Dramatized by Kinka Kimura

To be Presented by Young Actors of
Kichieemon Troupe at the Daiichi Theatre
from August 10th to , '46

C.C.D. J-2033



8/2/46

Synopsis:

This play depicts amusing experiences of Yajirohbeh and Kitahachi, two comical Yedo men, during their walking tour along the Tokkaido Line, from Yedo (Tokyo) to Kyoto.

From the beginning to the end of the play spectators are expected to split their sides with laughter.

FIRST SCENE

Nihonbashi Bridge

In utter darkness of the stage there looms large a railing with an ornament on it. Beside the ornamental tops of the railings stands vacantly Yajirohbeh, who carries outfits for a journey; he wears a sword for travelling, covered with a sack, carries two pieces of baggage on his back, a rush-hat in his right hand and a paper lantern in his left one. Just then a bell rings.

Yajirohbeh (sneezes two times): Ah, I'm afraid I've caught cold. It's very cold early in the morning even in the summer. I wonder how long Kitahachi will keep me waiting. I feel impatient.

(After a while Kitahachi comes out.)

Kitahachi: I'm sorry to have kept you waiting, Yaji(= Yajirohbeh) San.

Y: Why have you been so long? I've long been waiting for you.

Kitahachi: What's the time, I wonder?

Y: It has only just struck seven.

K: Ah, that's why it's very dark. I've never got up so early since we went to see lotus flowers at Ueno last year.

Y: If we leave Yedo, I'm afraid we shan't be able to eat a cake of bean-curd for the time being.

K: When I think of dishes, I'm unwilling to leave Yedo.

Y: Don't be silly! Since you've made such a mistake, we are obliged to leave Yedo secretly, you know.

K: Don't talk about it any more. We shall have to make a long journey from now on, I'm afraid.

Y: That's right. It's no use crying over a spilt milk, I should say. It'll soon dawn, I think. Now let's go out.

K: Okay.

(Just then from the right voices of boatmen in a fishing-boat come within hearing.)

K: What's that?

Y: That's a fishing-boat. The fish market will soon be filled with fish, I believe.

K: That's nice.

(Both of them leave. The sound of pulling oars is heard more loudly. At the same time boatmen's voices are heard more vigorously. On the other bank of the river voices of people carrying a sacred palanquin are heard.)

----- Dark Change -----

SECOND SCENE

Shinagawa Beach

The stage represents the seashore of Shinagawa with mountains of the Boshoh Peninsula for a scenery. In the neighbourhood fishermen's houses with paper lanterns for a festival under the eaves are seen. There stands a sign-post indicating the way to Kawasaki from Shinagawa, two miles and a half.

From the right Yajirohbeh and Kitahachi make their appearance.

Kitahachi: Hey, Yaji San, what are they fussing about?

Yajirohbeh: I'm not sure, but people say that at the festival of the Tennohji Shrine a sacred palanquin is purged by being carried into the sea. Today is the festival, I should think.

K: Oh, we mustn't miss the chance. Let's see the palanquin being carried into the sea, shall we?

Y: All right.

(Both of them take seats on a large stone near-by and smoke. After a while a large number of young men wearing summer clothes of the same pattern come to the stage, carrying a sacred palanquin with them. Both Yajirohbeh and Kitahachi are involved in the crowd after all. The palanquin is carried into the sea. Yajirohbeh comes to himself and finds that there is not Kitahachi beside him.)

Y: Hey, Kitahachi, where have you gone?

(goes to the right, looking for Kitahachi.)

After a while Yojirohbeh comes out again, looking for Kitahachi.)

Y: I cannot find him out after all. I'm afraid he might have been carried off by a goblin. Anyway he is a burden to me. Kitahachi, Kitahachi. (calls Kitahachi's name when Kitahachi's voice saying, "Yaji San" is heard. After a while Kitahachi whose clothes is wet with water comes out absent-mindedly.)

Y: Oh, Kitahachi, where have you been all this while? I've long been looking for you.

K: Haven't you known where I've been, then?

Y: If I had known where you went, I shouldn't have looked for you. Where on earth have you been?

K: Just look at me. (shows his wet clothes to Yajirohbeh) I tell you I was involved in the sacred palanquin-bearers and bathed in the sea unconsciously. As you know, I cannot swim a stroke, so I was about to be drowned and managed to save myself after drinking a lot of salt water. Ah, I feel very unpleasant.

Y: Indeed you're a stupid fellow. But you cannot walk in such a condition, so you'd better go to Kawasakiya's at Samesu and ask the master to lend you another clothes.

K: Don't worry. I'll strip myself of my clothes and walk on while airing it. If so, it'll soon dry up in the sun, I think.

Y: Indeed it's a good idea. Then wait a minute! I'll make a clothes-horse for you.

(looks about and picks up two bamboos and then puts one of them in Kitahachi's clothes when Kitahachi lifts the clothes with the other bamboo and carries it.)

K: Hey, Yaji San, how do I look?

Y: By no means smart.

(Both of them start walking along when at a distance voices of the palanquin-bearers are hear.)

----- Dark Change -----

THIRD SCENE

An Inn at Odawara

The stage represents the bath-room of an inn at Odawara. Behind the room there is a window which leads to the passage. On the left there is a store-room with a dark paper-framed night-light hanging on the pillar.

Yajirohbeh in a summer clothes comes along the passage to the bath-room and soon takes off the clothes; he becomes naked except for his loin-cloth. Looking into the bath-tub, he finds the lid floating in the hot water and putting it away jumps into the hot water.

Gradually he feels intensely hot on the soles of his feet to his great surprise, for he has touched the boiler directly without putting the lid on it.

Y: Very hot! Oh, the boiler is at the bottom of the bath-tub. (rushes out and finding a pair of wooden clogs beside the store-room plunges into the bath-tub in clogs again. He gradually feels pleasant and starts singing.)

Y (sings): "Ohan fills her eyes with tears and expresses her unwillingness to marry."

(Just then Kitahachi wearing a summer clothes comes out.)

K: Hey, Yaji San, you're singing your favourite song, so I guess hot water is boiled well.

Y: Don't be silly! If hot water is boiled, it's too hot for me to take a bath. You ought to say that the water is boiled well.

K: Don't talk nonsense! Get out of the bath-tub right away. It's unlike a true-born Yedo man to take a long bath.

- Y: Oh, I'll soon get out. (thinks) I'm sorry to trouble you, but I ask you to look for my mascot.
- K: Pshaw! What a troublesome fellow you are!
(looks for it along the passage.. Meanwhile, Yojirohbeh comes out of the bath-room and puts down the wooden clogs in the corner of the room nonchalantly.)
- Y: Hey, Kitahachi, I'm sorry to have troubled you, but I remember I've put the mascot on the alcove in the room.
- K: Don't make fun of me. (strips himself of his clothes except for the loin-cloth and jumps into the bath-tub and gets surprised at feeling very hot on the soles of his feet.)
- K: Very hot! Heavens! Yaji San, just come here.
- Y: Don't make a noise. What's the matter?
- K: How did you plunge into this?
- Y: What a silly guy you are! Put your feet into it and squat down gradually. There is no other way, I should think.
- K: But I'm afraid I can't, for the boiler is just at the bottom of the bath-tub.
- Y: I should say you could, for up to now I've been in the bath-tub.
- K: How did you jump into this?
- Y: Oh, you're very inquisitive. Why do you ask such a question?
- K: How strange!
- Y: That's very simple. You might feel very hot at first, but you'll gradually feel very pleasant later on, I assure you.

- K: Don't be absured! If I stay in the bath-tub so long, I'm afraid my feet will be burnt to a cinder.
- Y: What a clumsy guy you are! (joshes Kitahachi while wiping his body with a towel. Meanwhile, Kitahachi finds out the wooden clogs and putting on them jumps into the bath-tub while Yajirohbeh is looking aside.)
- K: Hey, Yaji San, Yaji San.
- Y: When did you jump into the bath-tub, eh?
- K: Just now. What you've told me has come true. Now I feel very pleasant though I was very hot at first. Ah, very nice! (sings) "What a poor boy Ishidohmaru is!" (is beside himself with singing. Meanwhile Yajirohbeh becomes aware of the disappearance of the wooden clogs and again thinks so as to startle Kitahachi)
- Y: Oh, the fire has been blown out. I'll mind the grate. (goes to the grate and burns wood more and more in it. Meanwhile, Kitahachi feels gradually very hot on his hip and moves nervously.)
- K: Ah, very hot, very hot! (jumps up with the clogs on his feet when he crushes the bottom of the bath-tub and the hot water flows out from below.)
- K: Help me, help me! (So saying, Kitahachi splits his sides with laughter. Hearing his laughter, the landlord comes out.)
- Landlord: What happened?
- Y: Oh, nothing. He is all right.
- K: The bath-tub has been broken and I've burnt my buttock by the boiler. Ouch, ouch!
- Landlord: Has the bath-tub been broken, eh? (gets surprised at the bath-tub) Tell me why you've broken the bath-tub.

K: I've only rattled with the wooden clogs; I've not wanted to break it.

Y: Since he is a blockhead, he took a bath in clogs, you know.

Landlord (to Kitahachi): Did you take a bath in clogs?

What a silly guy you are! You'll smart for it.

Come on, everybody. (cries out. Thereupon from the inner room maid-servants and men-servants come out, carrying paper lanterns and sticks with them.)

----- Dark Change -----

FOURTH SCENE

The stage represents a tea-house named "amazake-ya" among the hills of Hakone. Here and there bushes of bamboos and standing Japanese cedars are seen. The tea-house is a thatched cottage. Outside the tea-house there are a few stools, a water-pipe filled with water and an earthen cauldron. There also stands a guide-post indicating the way to Mishima from Hakone, three miles and twenty-eight yards.

On one of the stools Yajirohbeh and Kitahachi sit down with their backs toward the stage, drinking "amazake" (a sweet drink made from fermented rice) offered by the master of the tea-house and his daughter.

Beside them sits Kinezumi Jukichi, a pickpocket, smoking with a pipe and taking a rest. Surrounding the cauldron, large numbers of palanquin-bearers covering their bodies with bed-clothes, straw-mats, oilskins and what not are gossiping. Just then a pack-horse driver's song is heard:

"Whenever I look up at Mt. Fuji, I remember I was infatuated with the courtesan at Mishima and jilted by her". From both sides of the stage travellers come out and pass by.

Master: Just drop in and take a rest, please.

Daughter: "Don't you have "amazake". (a sweet drink made from fermented rice)?"

Palanquin-Bearer A: Akaguma and Dobuhachi were foolish enough to carry the passenger to the mountain pass for a few small coins.

P.-B. B: Take it easy! I'll ask another passenger to give me forty to fifty coins at least.

P.-B. C: That's good. (to D) Oh, you're a dandy wearing a nice ceremonious dress.

D: Well, I got this at Kohshuya of Odawara yesterday, but the bottom is so large that I look like a doctor, I'm afraid.

A: Oh, you're happy to wear such a clothes you like, for you're better off than I. As for me, I've nothing to put on. The old woman Kichi wanted to give me an old umbrella to put on, but I got angry with her, so she after all sold me a straw-mat. However, I put down the mat in the field so as to dry it up while I was taking a bath, and to my mortification it was eaten by a horse. How vexing!

E: Anyway tody is awfully cold. I should like to wear any clothes.

B: I'm in the same boat, but sorry to say I've already given my clothes in pawn.

(Just at the moment another palanquin-bearer comes up.)

Palanquin-Bearer: Work, work! We're ~~shaxxx~~ short-handed.

Come and help us, everybody.

A: Where must we go?

Palanquin-Bearer: Anyway come along.

B: Then let's go out.

(All the palanquin-bearers go to the left and leave. Jukichi looks around and comes up to Yajirohbeh and Kitahachi.)

Jukichi: Since yesterday I've often seen you, but I've not yet spoken to you. Where do you come from?

Yajirohbeh: Oh, we are Yedo men to our finger-tips.

- J: Really! That's good. I'm also a true-born Yedo man.
What part of Yedo do you live in?
- Y: We live in Kanda.
- J: Kanda? I've also been in Kanda. No wonder that
I should know you by sight. What part of Kanda?
- Y: Hatchohbori of Kanda. I'm living in a fine
mansion with a large storehouse. My name is Yajirohbeh.
- J: Do you mean to say that you live at the back of the
mansion?
- Y: Oh, no. That's my own house.
- J: Well, let me see. How much is the ground-rent?
- Y: Oh, it's one thousand and eight hundred ryhoh.
- J: Then let's divide the commission between us.
- Y: What are you talking about?
- J: I'm a broker of land.
- Y: Don't crack a joke. I've never said I would sell
you my land. Don't look down upon me. I'm in a position
to take five to ten servants with me even when I go
out for a walk. However, this time I travel incognito
only with this guy, for I don't want to show my social
standing. ~~I. Ixxxx~~
- J: I see. I know your mother very well, I should say.
- Y: Really?
- J: When I met her before the Kwannon Temple in Asakusa,
she was carrying some package with her and a stick.
I think she has become very old.
- Y: Ah, she must have gone to visit the temple then.
If you know her well, I think she spoke to you.

- J: Sure. As soon as she saw me, she ran up to me and said, "Please give me a penny."
- Y: Hey, are you going to pull my leg?
(loses his temper)
- J: Don't get angry. It was a joke. Excuse me, as I'll apologize to you like this.
- Y: That's all right. I'll excuse you, for you've apologized to me. I'm a Yedo man, so I don't keep angry for a long time.
- Kitahachi: It's by no means interesting to me, for the game has ended in a tie so early. However, you are also a man of the world. What do you say to putting up at the same hotel with us tonight?
- J: I should like to do so, if I'm not bothering you.
- Y: Oh, I'm only too glad to take you with us, for we can enjoy talking with you.
(Just then three children with shaved heads come out; one of them carries a tortoise with him.)
- Child A: Give us a penny, for we'll worship at the shrine as your proxy.
- Kitahachi: What do you mean?
- Child B: You know why we'll worship at the shrine as your proxy, don't you?
- K: Well, let me see. (notices the tortoise)
Hey, Yaji San, there is something nice. What do you say to getting the tortoise from them and cooking it at the hotel tonight?
- J: That's a good idea.
- K: Hey, Boys, won't you sell the tortoise to me?

Child C: Yes, we will if you give us the money for it.

K: Of course I'll give you money if you wrap it with a straw-mat.

(Thereupon the three children pick up a straw-mat near-by and wrap the tortoise with it.)

K: Very good. Here, I'll give you money. (takes out several copper coins from his purse and gives them to the child C.)

Child C: Thank you very much.

Child A: This is a much better business than worshipping at the shrine as proxy.

Child B: Then let's go home.

(The three children leave.)

Y: Hey, Kitahachi, I'm afraid you've given them too much.

K: I'm afraid so. But what is done cannot be undone.

Y: How stupid you are!

J: Oh, it's getting dark.

Y: We must hurriedly go as far as Mishima.

K: Then let's go.

(The three of them carry their baggage on their backs and rise to their feet.)

----- Dark Change -----

FIFTH SCENE

The stage represents a place called Senbon matsu (one thousand pine-tress), in Numazu with a scenery of mt. Fuji in front. Here and there stand shapely pine-trees. There also stands a sign-post indicating the way to Hara from Numazu, a mile and a half.

Yajirohbeh and Kitahachi are coming over there; they seem to be very tired and come out, leaning against sticks.

Yajirohbeh: Kitahachi, I should like to become a priest now.

Kitahachi: Keep up your nerve! Hem! Don't talk nonsense.

Y: As for me, I should like to go back to Yedo.

K: Don't say such a thing. Unless we go and worship at the Shrine of Ise, I'm afraid we shall be laughed at by others.

Y: I'm sorry I made a mistake in my estimate of the guy and had my pocket picked. Now ~~ixxx~~ I'm awfully hungry and cannot walk a step further.

K: Wait a minute! Now I remember I've still some small coins in my bag, so if you walk a little farther, I'll get some rice cakes with the money and let you eat them. Put up with it a little more!

Y: That's good.

(Yajirohbeh walks staggeringly and goes to the stage with Kitahachi. Just then a coolie's.

Voice is heard from the right.)

Coolie's Vice: Trala, la, la, la.

K: Look! That guy is running like an arrow.

Y: How envious! Since he can run so fast, I'm sure he has ~~ate~~
eaten a lot of boiled rice.

K: Don't say such a foolish thing. Behave yourself!
(Just then a coolie carrying a letter-case on his
back comes out hurriedly.)

Coolie: Trala, la, la, la.

K: Look sharp! Yaji San, come here.

Coolie: Trala, la, la, la. (passes by when the corner of the
letter-case bumps against Yajirohbeh's forehead.)

Y: Ouch, ouch!

Coolie: Trala, la, la, la!
(Taking no notice of Yajirohbeh, the coolie leaves.)

Y: Ah, ouch, ouch! I wonder why I've such a trouble.
I would rather die than have such a hard time.

K: Take courage!
(Both Yajirohbeh and Kitahachi sit down at the root
of a pine-tree and take a rest; they seem to be lost
in thought.) Just then two palanquin-bearers come out;
they seem to be off duty: One of them carries the
shafts and the other is in the palanquin with a pipe
in his mouth.)

K: Say, Mr. Palanquin-Bearer, is it very far from here
to the next stage?

Palanquine-Bearer: Oh, it's within a stone's throw.

K: How far is it?

Palanquine-Bearer: It's roughly three miles and twenty-five
yards, I guess.

(The two palanquine-bearers leave hurriedly.)

K: Yaji San.

Y: Kitakoh (diminutive of Kitahachi), I'm afraid we are at our wit's end.

(Both of them look at each other and heave a sigh.)

Just then a ronin wearing a broken rush-hat and carrying a folding fan in his hand comes out, reciting a Japanese lyrical drama and comes up to them.)

Ronin: During my journey I've become sick and now I'm having a hard time. Please help me.

Y: Oh, it's exactly what we're going to say to you. As a matter of fact, we had our money for travelling expenses picked last night and now ~~we~~ we're very hungry, for we have no money to get food. If you have much money, please lend us some.

Ronin: Heavens! Go away! (gets angry and leaves with quick steps)

Y: That guy seems to have regarded us as his trade-rivals.

K: What do you think shall we do ~~in~~ during our journey from now on?

Y: I've not yet thought of such a thing. But if we go as far as Fuchu, I shall be able to meet several acquaintances of mine there and borrow some money from them.

K: I'm very glad to hear it. To tell the truth, I'm now penniless, too, though I said just now I've still some money so as to encourage you.

Y: Of course I haven't trusted your words so much.

K: But I'm afraid we shan't be able to walk as far as Fuchu without eating or drinking, so I should say we shall have to make some money.

- Y: However, we have nothing to dispose of, I'm afraid.
- K: Even if we're penniless, we shan't be able to become pickpockets.
- Y: Well, I'll think out a good idea.
(folds his arms and thinking for a while claps his hands)
- Y: Now I've hit on a swell idea.
- K: Are you sure?
- Y: Yes, I'm positive. They say that light accomplishments will help us. when we're in need. Since we've become very unhappy, I think we shall have to depend on our light accomplishments.
- K: Don't make me laugh!
What can you do?
- Y: Don't you know I'm good at dancing?
- K: Hem! I've never thought you've such stunts.
- Y: Don't make a fool of me. I'm expert at dancing.
If you call the attention of passers-by and I dance here, I'm sure they'll throw some money to us.
- K: I wish we could.
- Y: Take it easy. You'd better make a noise so as to attract the attention of people and when they gather I hope you'll make some introduction.
- K: What in the world are you going to do, then?
- Y: I'm awfully hungry and tired, so I should like to dance in ~~an~~ sluggish manner.
- K: That's nice. (looks around)
Hey, Yaji San, numbers of people are coming over there.
- Y: Then try to draw their attention right away.
- K: Okay. I'll do my best for money. (looks about and picks up two pieces of wood and then uses them as wooden clappers by

clapping them together. After a while from both sides of the stage a crowd of travellers, male and female, gather)

K: Hem! Let me say introductory remarks. This guy here is a famous Yedo actor and now he'll start his favourite dances. Give him some money in advance for his dancing.

(Thereupon the travellers throw money respectively to Yajirohbeh. Kitahachi picks up the money.)

K: Well, let me count the money (counts the money)
Oh, give a little more. If you don't want to throw money, I'll come up to you. (opens the fan by half and goes among the spectators to receive money)

K: Well, then, you'd better start now, Teacher.

Y: Okay. (dances as if he were boneless. The spectators get pleased and clap their hands.)

K: Next time he'll show you a more interesting dance, so I hope you'll throw more money to him generously.
(Thereupon the spectators throw some money to Yajirohbeh. Kitahachi picks up the money and counts.)

K: Thank you very much. Now he'll start his most favourite dance, so you'd better take notice of his gesticulation.

Y: Now I'll start. (dances as if he were a water imp, but he is so tired and hungry that he falls down after all.)

Spectators: What's the matter? (get worried about Yajirohbeh)

K: Take it easy! He is now showing you the gesture of a drowning man.

Spectators: Really! Indeed we've had a jolly good time.

He is worthy of his name. (leave, praising Yajirohbeh)

K: Hey, Yaji San, get up!

It has been a great success, you know.

Y: I'm so tired that I cannot move even a bit.

K: Then you'd better hold my shoulders. Thanks to your dancing we've made a lot of money. Take courage!

Y: Then help me stand up slowly.

K: All right. (helps Yajiroh rise to his feet.)

----- Dark Change -----

SIXTH SCENE

The stage represents an upstairs room of a hotel named "Koiwaya" at Okazaki. On the right of the room there is an alcove; in front there are seen mountains at a distance, for paper sliding-doors are kept open. It's night. On the left there is a passage beyond the paper sliding-doors.

In the middle of the room there are placed^{ac} a candlestick and a large table with food and drink on. At the table Yajirohbeh and Kitahachi sit down on thick cushions, drinking a lot of wine.

Beside them two geisha-girls named Chito and Ofuta sit down so as to wait on them. On the left two other geisha-girls are playing their samisen (a kind of three stringed guitar). Beside the geisha-girls a professional story-teller named Donpachi beats time with a dish. Meanwhile, several geisha-girls are presenting a cat's dance.

Yajirohbeh: Here, here, stop dancing! I take no pleasure in a cat's dance, for such a dance would remind me of an old haunted temple.

Geisha-girl A: If you don't like this dance, we'll show you the "Bon" Festival dance.

Geisha-girl B: If not, we might show you dancing for hunting moles.

Kitahachi: I know you cannot show any dance to our liking, so you'd better stop dancing, I've become suddenly homesick because of the cat's dance. Hey, Yaji San, I should like to go back to Yedo as soon as possible.

- Ohito: You seem to be praising Yedo whenever you open your mouth, I should say. Is Yedo such a good place, eh?
- Y: Sure. Yedo is under the direct administration of the Shohgun and a place where many ^Wwealthy people are living. When we get up early in the morning, we find gold coins, large and small, on the main streets.
- Ofuta: Oh my! I guess a lot of people pick up the money.
- K: Very likely. Poor people carry baskets on their backs and take away the gold coins with ear-shells on the top of bamboos.
- Y: First of all, I should like to let you see the red-light district at Yoshiwara where they earn at least one thousand gold coins per day rain or shine.
- Geisha-girl C: Oh dear!
- Kitahachi: Such bumpkins as you would be surely get surprised and swoon if you would see Yoshiwara.
- Donpachi: Oh, it's a very dangerous place, I think. I should like to go there once in my life. Did you often go there for pleasure-making?
- Y: Every night I went there while I was in Yedo. I tell you up to last year I had kept several concubines and been lionized for my wealth.
- K: As for me, I bought a mountain of Kiso and came round here from Shinshu Province. At my home in Yedo I keep several courtesans, you see.
- Donpachi: Indeed you're millionaires. (To the geisha-girls) You ought to win these gentlemen over to your side.

Ohito: I don't want to do so, but I hope they will take me to Yedo, for my ransom money is very cheap.

Ofuta: As for me, I've already worked here for the past five years, and I owe only a small amount money to the master of this hotel, so I hope you'll pay for my ransom and take me with you to Yedo.

Ohito: Is it okay, sir?

Ofuta: I ask you to grant my request.

(Both of them cling to Yajirohbeh and Kitahachi.)

Y: Hum! All right, all right. It's nothing.

But I've left my purse with this man. So however I may want to spend my money, I shall be unable to do so if he shakes his head. That's why you'd better ask him of it, for he is a sympathetic man. Well, I'll go to the toilet. (rises to his feet when one of the geisha-girls is about to accompany him, but he keeps her from doing so.)

Y: Oh, don't follow me. I know where the toilet is. Besides I don't want to be treated so well.

(goes along the passage)

K: Hey, Yaji San, if you leave, I'm afraid I shall be bothered by them. Ah, I'm sorry he has gone.

Ohito (to Kitahachi): Please take care of our ransom.

K: All right, all right.

Ofuta: Take us to Yedo, will you?

K: Okay, okay.

Geisha-girl A: What about me? I should like to go up to Yedo with you, too.

Geisha-girl B: I don't want to go up to Yedo, but I should like to ask you to get a beautiful sash for me.

Geisha-girl C: I have to ask you to redeem my winter clothes out of pawn.

Geisha-girl D: Well, I should like to ask you to get a lined garment for me.

Geisha-girl E: I'll ask you to get an ivory plectrum for me.

Geisha-girl F: As for me, I should like to ask you to get an ornamental hairpin for me.

Donpachi: Girls are very greedy, I should think. Allow me to accompany you to Yedo and be in your service there.

Old geisha: I'm very old, so I don't want to get my clothes, but I should like to let my son and grandchildren wear new clothes. Please grant my request, sir.
(Thereupon all of them make much ado, surrounding Kitahachi.)

Kitahachi: Here, here, keep silent! If you fuss so much, I'll lose my head and forget anything. Okay, okay. Let me take a glass of wine. (drinks a glass of wine filled by one of the geisha-girls. Just then Yajirohbeh comes out nervously and takes the former seat and gives a little sigh of relief.)

K: Hey, Yaji San, what's the matter with you?

Y: Anyway let me take a glass of water.

K: Hey, give him some water.

(Donpachi brings in a glass of water when Yajirohbeh takes a drink.)

- Y: By the way, Aitahachi, I've had a hard time, you know.
- K: You look pale. Have you a stomachache
- Y: Oh, no, it's very strange.
- K: What is strange, eh?
- Y: I've never seen such a strange thing. (is lost in thought)
- K: I hardly understand you, for you seem to be deep in thought alone.
- Y: It's very strange indeed.
- K: I feel impatient. Tell it to me.
- Y: I'm afraid you would get startled if I would tell it to you.
- K: Never mind! Go ahead!
- Y: Then I'll tell you. This house is haunted, you know.
(plays ghost)
- K (plays ghost, too): Is it true?
- Y: Yes, quite ~~true~~ true. To be frank with you, I went downstairs so as to go to the toilet when I found a hanging paper-framed night-light slidding a dim light in the dark room and I felt very terrible. As I wanted to enter the toilet, I put my hand on one of the three doors. Just then I heard some one's voice saying, "Hem!" So I touched my hand on the door in the centre when to my great surprise I heard the same voice. Lastly I tried to open the last door when I heard the same voice all the same. Therefore I stood by the washing-stand tremblingly when I heard the door in the centre creaking.
- All: How terrible! (get stiff and draw closer to one another)

K: Wait a moment, Yaji San! You needn't talk with such a ghastly look.

Y: No wonder that you should change colour. It's a terrible story, you know.

K (pants): Go ahead!

Y: Well, I'll tell you. Since the door opened with a grating sound, I unintentionally looked inside when I found nobody there to my great surprise.

K: But didn't you say just now that some one gave a cough in the door?

Y: Yes, I did. I surely heard some one clearing his throat and I looked at the door when another door opened with a grating sound.

K: Didn't you find anyone there, either?

Y: Yes, there was some one, then.

K: Really?

Y: Yes, there was a woman with unkempt hair and in white, so I was terrified with fright. She was very thin and when I looked up at her I found her forehead was stained with blood and her right eye was gouged out.

I tell you when she looked into my face I got startled and ran up the stairs with might and main. I've never had such an experience in my life, you know.

K: Is it true?

Y: If you doubt my words, you'd better go to the toilet so as to ascertain the fact.

K: Well, I needn't go there.

Donpachi: Then Okiyo San again made her appearance, I'm afraid.

Y: Whom do you mean by "Okiyo San", eh?

Donpachi: Okiyo San was a beautiful geisha-girl, but I'm afraid her soul still cannot rest in peace.

K: Why not?

Donpachi: There are many reasons for it. In short ---.

Chito: Donpachi San, don't tell such a horrible story.

Ofuta (to Yajirohbeh and Kitahachi): Please don't urge him to [†]tell such a terrible story. If he does, I'm afraid we shan't be able to sleep tonight.

Y: No wonder that you should sit up at night, for you take a nap. As for me, I cannot sleep without hearing the story.

K: Tell us the story, will you?

Donpachi: It cannot be helped, as you are important guests. Then I'll tell you. Listen to me. (takes a pose as if telling a comic story) It was just on the thirteenth day of the "Don" Festival when we were lighting a sacred light to welcome the departed spirits. Just then a woman in white loomed large over there, (Just at the moment the falling sound of something is heard in the direction of the inner room.)

Donpachi: Oh, the ghost has appeared. (cries out. Just then the light of the candlestick goes out. In next to no time all of them scream.)

----- Dark Change -----

SEVENTH SCENE

The stage represents the adjoining upstairs room of the same hotel.

In front of the room there are two paper sliding-doors and the passage.

In the room there are a broken cupboard, a paper-framed night-light beside which there is a mattresses and a mosquito-net put down with a screen behind it. Just then the sound of wooden clappers by a night watchman is heard. On the mattress sits up Kitahachi, smoking with the pipe.

Kitahachi: Ah, ah, ~~ah~~ ah! (yawns) I'm afraid I cannot sleep a wink tonight. Indeed it's a nasty night. It may rain, for it's very sultry tonight. Besides I'm all alone and I feel the ghost's story is still ringing in my ear. I ought to have slept in the same room as Yaji San's. Anyway this paper framed night-light is very dark. (turns up the wick of the candle. Just then a masseur shows his face, throwing open the paper sliding-door in front. Thereupon Kitahachi gets startled.)

Masseur: Have you called me?

K: Oh, are you a massure? I've not called you.

M: Oh, I'm sorry. Ha, ha ha! (laughs) Sorry to have interrupted you in your happiest moment.

K: I'm by no means happy, for I've been here alone all this while.

M: Really! I sympathize with you. (goes out)

K: I'm sorry I've been fooled by the masseur.

I wonder how Yaji is getting on with the girl.

I don't think he has been jilted like me.

Well, I can hear he's talking with the girl.

I don't feel envious of it, but I feel vexatious.

I should like to scare him. (thinks) Hum!

A good idea has occurred to me. Indeed it's a swell idea. (claps his hands).

----- Dark Change -----

SAME AS THE SIXTH SCENE

The passage is very dark.

Beside the paper-framed night-light there is a mattress on which Yajirohbeh sits up smoking with the pipe.

Yajirohbeh: Indeed I've had a terrible experience. According to Donpachi's story, the ghost haunts this house very frequently. I'll make the light more bright lest the ghost might appear again. (turns up the wick of the candle in the paper-framed night-light) I wonder why the girl wouldn't come here though she promised me to do so. She might have been terrified by the ghost's story. I feel very lonesome.

(Just then the sound of rain comes within hearing.)

Ah, it has started raining. The ghost might appear again, I'm afraid.

(Just at the moment the paper sliding-door near the passage is thrown open, so Yajirohbeh gets startled.)

Y: Who's there?

Woman Pander: It's me.

Y: Ah, I've thought the ghost has appeared again and I've become terrified with fright. What have you come here at this time of night for?

Woman Pander: Hasn't Ohito San come here yet?

Y: Whom do you mean? No girl has come here yet.

Woman Pander: Well, she will soon be here. It's very dismal tonight, for it is raining now, I think.

Y: What's the time?

Woman Pander: It's nearly eight, I think.

Y: The ghost might soon appear, I'm afraid.

Woman Pander: Shall I tell her to come here right away?

Y: Do you mean the ghost?

Woman Pander: No, Chito San. (leaves. Just then a bell rings.)

Y: What a weird bell! I wonder what's the matter with Kitahachi. Up to now I've heard him shaking off the ~~xxx~~ ashes from his pipe. He seems not to be able to sleep alone like me.

(Just then footsteps are heard at a distance.)

Y: This time she is coming to my room. Well, I'll pretend to sleep. (lies down when the footsteps die away)

Y: Hang it! Ah, I'm very much disappointed now. Well, let me see. I'm sure the footsteps died away near Kitahachi's room. I think he is having a nice time with her. How vexaticus! I should like to startle him. (looks about and finding out a white clothes puts it on. Before the mirror-stand he powders his face and puts a false hair on his head so as to disguise himself as a ghost. After doing so, he is about to go to the passage when he exchanges glances with Kitahachi who has also disguised himself as a ghost. Both of them get startled and swoon.

----- Dark Change -----

EIGHTH SCENE

The stage represents a room of a hotel named Bizenya at Furuichi. In front there is a large stand for dancing. On either side of the stand there are coloured screens. The stand is covered with a scarlet carpet and has lighted candlesticks.

With the sounds of wooden clappers and music numbers of courtesans come out dancing in uniforms. After dancing for a while they exeunt.

----- Dark Change -----

NINTH SCENE

The stage represents the bridge named Sanjoh Ohhashi in Kyoto. The bridge has railings with ornamental tops. There is seen the River Kamo with Mt. Higashiyama for a background.

Beside the ornamental tops of the railings squat down both Yajirohbeh and Kitahachi smoking tobacco.

Yajirohbeh: By the way, Kitahachi, Kyoto is indeed a great city though we are apt to boast that Yedo is much better than ~~Kyoto~~ Kyoto. It may be a case of sour grapes, I should think. I'm surprised at the beauty of this city, you know.

Kitahachi: Very likely. Kyoto is not only famous for its places of note and historical interest but also full of beautiful girls, I should think. Attracted by their beauty I've bumped against people many times up to now, you know. Well, I should like to speak to some girls.

Y: That's very simple. (looks over there) Look! Several girl vendors with some wares on their heads are coming over there.

K: Indeed! Every one of them is pretty. I'll just make sport of them.

Y: You would be fooled by them, I'm afraid.

K: Don't be silly! I'm not like you.

(Just then three woman Vendors living in a neighbouring Village with firewood, portable ladders and wooden pestles on their heads come out.)

Woman A: Portable ladders, portable ladders.

Woman B: Wooden pestles, wooden pestles.

Woman C: Firewood, firewood.

(So saying, the women come up to the stage and put down the wares from their heads so as to take a rest. Thereupon Kitahachi draws closer to them.)

K: Why do you carry such heavy things on your heads?

Woman A: Because it's our trade. You cannot do so, can you?

K: Yes, I can. As for me, I can put a stone weighing twenty "kan" to thirty on my head and dance, so it's as simple as A.B.C. to carry such things.

(N.B. A "kan" corresponds to 3.75 kilogrammes.)

Woman B: Then you must be a miller.

Y: Serve you right! You've been fooled again.

K: You shut up and withdraw!

Woman C (to Yajirohbeh): Do you mind buying this wooden pestle from me?

Y: Well, I wish I could, but it's too thin. I want to get a square one like a lumber.

Woman C: Ha, ha, ha! If you want a square pestle, your earthen mortar must be square, too.

K: Ha, ha, ha! Serve you right!

Y: Shut up! I tell you at my house in Yedo I tell my servants to mash "miso" in a cellar.

(N.B. "Miso" is equal to bean paste.)

Woman A: Ha, ha, ha! What an amusing man you are! If you don't care for the pestle, won't you buy a ladder?

Y: Hum! How much is the ladder?

Woman A: Well, I'll make it cheaper. Please pay six hundred copper coins for it. It's a good bargain, you know.

Y: I'm afraid it's too dear. I'll pay two hundred for it.

Woman B: It's a good bargain, so you'd better get it from her.

Y: If not, I won't.

K: Two hundred is a moderate price, I should think.

Woman A: Please get it from me.

Y: Unless the price is two hundred, I'll not take it.

Woman A: Then let's compromise. I'll sell it to you for five hundred.

Y: Still it's too high.

Woman A: Okay, I'll sell it to you at the price of two hundred.

Y: Do you mean you've reduced the price so much?

Ah, I'm sorry.

K: Hey, Yaji San! What will you do with the ladder if you get it even at the cheap price? You have no house of yours, have you?

Woman A: Now take this. (hands the ladder to Yajirohbeh)

Y: Ah, I must beg your pardon. As a matter of fact, I'm a traveller and expect to put up at a hotel in Sanjoh tpmogjt. Even if I get a ladder, therefore, it will be no use to me. Take it over, please, as I'll give you some money.

Woman A: Don't say such a thing. Why did you estimate it if you didn't want it? You are to blame for it.

Y: I admit I'm to blame for it. If I could have it in my pocket, I would take it. But it's too large to be put in. Hey, Kitakoh, say something for me.

K: I'm afraid I can't. What is done cannot be undone.

You'd better pay two hundred for it without complaint and give back the ladder to her.

Y: Don't be silly! I won't ask you any more. Say, Miss, please excuse me, as I'll give you fifty.

Woman B: Don't make game of us! Now give the money.

(Meanwhile, passers-by gradually gather and surround Yajirohbeh and Kitahachi.)

A: Are they not impostors?

B: Very likely.

C: Let's knock them down, shall we?

D: Okay, let's do so.

(The crowd of people yell. Thereupon Yajirohbeh gets nonplussed.)

Y: Shut up! I'll pay two hundred. (takes out the money at once) Now take this. (hands the money to the woman)

Woman A: Thank you very much.

Woman B: Please buy something from us again.

Woman C: Good-bye.

All Women: Good-bye.

(The women leave. The passers-by also gradually leave. Meanwhile, Yajirohbeh holds the ladder under his arm and gets confused.)

K: Hey, Yaji San, aren't you crying?

Y: Oh, no. Don't make sport of me.

K: Oh, I'm not making a fool of you, but I'm worried about you. What on earth are you going to do with the ladder?